



LUCASFILM

F·A·N C·L·U·B



INSIDE!

THE YOUNG

INDIANA JONES CHRONICLES

TM

Behind-The-Scenes



THE FAN FORUM



...I've been a member since issue #10 and have to tell you that so far, each issue has had the right to bear the name Lucasfilm. With intelligent interviews, great full-color pictures, intriguing ILM articles, pleasurable Fan Forum, and informative classifieds. This magazine is, in my judgment, magnificent.

Both the *Redtails* film and *The Young Indiana Jones Chronicles* TV series are coming to us in 1992. I can't wait to see these wonderful pieces of entertainment. I know you will cover these in future issues with quality and depth.

When I finished reading Timothy Zahn's *Star Wars: Heir To The Empire*, I wanted to know more about him. For example, how he was approached to write the continuing saga. Your interview with him answered all my questions.

I wish to thank all of the contributors who have taken their time and energy to provide this magnificent publication. May the Force be with you.

Aaron Gonzalez, Los Angeles, CA

...As a longtime supporter of Lucasfilm, I was glad to find out that the recent *Star Wars* novel, *Heir To The Empire* by Timothy Zahn, is not in fact the OFFICIAL continuation of the *Star Wars* saga. I have read the new book and enjoyed it. As I read it, I was distraught by the fact that George Lucas did not have an active role in developing the story. No offense to Zahn, but George Lucas is the



father of *Star Wars* and in my opinion, the only one truly knowledgeable enough about the *Star Wars* universe to continue the saga. I will definitely read the two following books by Zahn, but am anxiously awaiting the prequels that Lucas is currently working on. I would like to add that I am quite pleased to see the renewed enthusiasm for *Star Wars* and hope that it will continue for years to come.

Lyndsay Knoell, Milwaukee, WI

...Firstly, I want to say that I've thoroughly enjoyed the magazine since it came out, keep up the good work.

I just read *Heir To The Empire* by Timothy Zahn, and want to say what a great book it is! It truly captures the essence of the characters and situations while at the same time giving us new adventures and new villains. It's great to have at long last the further adventures of Luke Skywalker. If the remaining six films are done, will the third trilogy be based on Zahn's books? In any event, thanks and may the Force be with you.

Franco Zoccali, Quebec, Canada

Dear Franco: Thank you for your letter and comments. Timothy Zahn's *Star Wars* books are fictionalized accounts of Luke Skywalker's adventures and will not be the stories George Lucas will use in the sequels to *Star Wars*.

...I am a major fan of Lucasfilm. Especially the Indiana Jones saga. About a year ago I wrote a poem about Indiana Jones. I call it "The Jones Poem":

IMPORTANT NOTICE

The Lucasfilm Fan Club now has a new zip code. All future correspondence, orders and inquiries should have the new zip code of 80042. Please note that our address has remained the same, only our zip code has changed.

The archaeologist with a brain
The one who gets all the dames
You can't deny it, he's the best
Better than Belloq or all the rest.
His father is smart and so is he
He's the best archaeologist that he can be
His friends are Sallah and Brody
His enemies are the Nazis.
He looks for old relics
Through skeletons and bones
Who is this archaeologist
Why, it's Indiana Jones.
Elsa, Marion, Willie Scott
All these girls thought Indy was hot
Belloq, Donovan, Mola Ram
All these guys are who Indy fought.
They say it's over, they say he's through
But watch for Indy, he'll be back
On a television near you!

Brian McComb, Spring Hill, FL

...I just wanted to write and tell you how excited I am about *The Young Indiana Jones Chronicle*. The article you printed in issue #14 gave us some really good information on just what the series will be like. I think it is very interesting to find out what Indy was like as a boy. I greatly enjoyed the Young Indy aspect of *The Last Crusade*. That's why I believe this series will be very exciting. I can't wait to see more about the show and I hope you will have some coverage on the series in future issues. Thanks for your great work and I hope to see more Indy articles in the future.

Sharon Hewlitt, New York, NY

Dear Sharon: For more info on *The Young Indiana Jones Chronicles*, just turn the page!



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THE YOUNG
INDIANA JONES
CHRONICLES™

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FAN CLUB
EXCLUSIVE

By
Dan Madsen

He leaped onto movie screens in 1981 and took the world by storm. His three big screen adventures are in the top ten biggest box-office hits of all time. His hat and whip are on display at the Smithsonian Institution and his adventures continue today, 11 years later. The man we're talking about, of course, is the legendary archaeologist and adventurer, Indiana Jones.

Although actor Harrison Ford has moved on to other things, Indiana Jones is still facing new dangers, albeit at a much younger age, in the new ABC television series, *The Young Indiana Jones Chronicles*TM. Created by George Lucas, the *Chronicles* takes the most adored hero in contemporary film, and shows us the events and people in his childhood that shaped his incredible personality. Each episode begins and ends with Indy today, at 93, recalling the adventures of his youth. Cast to play the young Indy are two actors, Corey Carrier and Sean Patrick Flanery, who play the young adventurer at ages 9 and 16, respectively.

For creator George Lucas, the *Chronicles* is a project that is truly close to his heart — he is involved in every aspect of the production. Each episode features an original story by Lucas, and Indy's creator admits that he hasn't had this much fun since *Raiders of the Lost Ark*.

"The whole thing just started out of a love of an idea," explains Lucas. "I have an educational foundation working on interactive education, and I got this idea to get kids involved in history through the Young Indiana Jones character, because the turn of the century is pretty well my favorite part of history, and it has so much to do with the emergence of the modern age that we live in today. It just seemed

THE YOUNG INDIANA JONES CHRONICLES



The Young Indiana Jones Chronicles is a classic in the making. Creator George Lucas has been involved in nearly every aspect of the production as cast and crew have filmed all over the world. Above: Sean Patrick Flanery portrays Indy at 16. Below: Corey Carrier as 9 year-old Indy in an adventure in Egypt with Lawrence of Arabia.



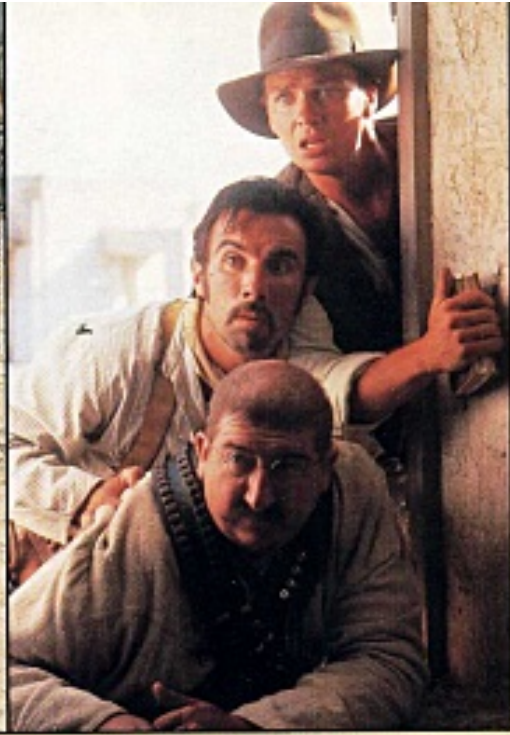
like such a great idea and such an interesting adventure, and I got lured into it by the creative potential. I took it to the network and said, 'Would you be interested in this? It's a little esoteric for television,' but they said, 'Great!' They've been very cooperative, and we've been off making this adventure...and it has been a true adventure.

"Part of it, for me, also, is that I wanted to experiment with a few production techniques that I had always wanted to incorporate in making the features," says Indy's creator, "but I've never really been in a situation where I could afford to do it. In a feature, when a mistake is made or you make a wrong move, it costs you huge amounts of money. Something like this, the shows are not very expensive; they're sort of moderately priced hour adventure shows. I really wanted to see if I could do feature production

techniques or feature production values on a TV series, so part of it was a production experiment, and part of it was trying to deal with this creative idea that's sort of esoteric."

When television audiences sit down in March to watch *The Young Indiana Jones Chronicles*, they will see a cross between the action/adventure movies we've all come to know from Indiana Jones and a serious, dramatic coming-of-age story about the boy who becomes the daring archaeologist.

"The series is considerably different from the features," says Lucas. "This is not an action adventure series. This is a series about a boy coming-of-age, so it's much more like *The Wonder Years* than it is like the features, and people are either going to accept that or they aren't. They're going to watch a few episodes and say, 'this is completely different from anything I've ever seen on television, and I'm interested in it.' This is just a spec idea that I'm doing because I like the material and I want to do it and I'm interested in it. If I could think of a lot of jeopardy-type situations, I could go off into another feature and make zillions of dol-



Left: Indy's first love, Vicky Prentiss, who he meets in the London episode. Middle: 9 year old Indy on his tour of an Egyptian tomb in 1908. Right: Indy, along with friend Remy (at bottom) join up with Pancho Villa's gang of Mexican bandits.

lars. There's no point in trying to do that. I got interested in this because it's a different way of dealing with the character on a whole different level than what I can do in the features. And the features are very specific. They're like sonnets. There's a very specific style and form that has to take place in order for them to work, and I guess I'm tired of doing sonnets. I want to do free verse now. I just want to go off and be able to explore ideas and have fun and not be forced into a particular mold of film making."

The *Chronicles* is literally shooting all over the world. The cast and crew have journeyed to over nine different countries — from Africa, Egypt and India to England, France, Russia, Spain, China and Czechoslovakia. The series itself finds our young hero traveling to over 15 foreign countries as his adventures lead him to cross paths with some of the greatest people of the 20th century: Sigmund Freud, Picasso, Theodore Roosevelt, Mata Hari, Pancho Villa and Albert Schweitzer, just to name a few. Young Indy also finds himself in the midst of some of the greatest events of this century: the Russian revolution, the Mexican revolution and World War I.

Helping George Lucas to organize the entire production and coordinating the cast and crew's travels all over the world, is producer Rick McCallum. With over 12 films to his credit in Great Britain, and countless television series for the BBC, McCallum is highly qualified to be the man-in-the-field on *The Young Indiana Jones Chronicles*. His worldwide travels

with the production have yielded incredible footage for the series as well as some wonderful memories of the times spent together with cast and crew. However, some of the experiences were less than entertaining and involved an incredible amount of hard work and sweat.

"In Africa, we actually built a village in the middle of the Tana River," relates McCallum. "There is absolutely no civilization nearby, it's virtually in the jungle. We had to create a whole city, literally. We had to create our own water sanitation plants, our own toilets, and everybody lived in tents for about eight weeks. We had to build our own roads, set up an efficient system for bringing materials in, we had to build a landing strip, docks for boats, dams to prevent flooding from where we were. We had to set up a base camp, construction mill, bring in electricity. We also had many problems there with illness because it's very hard to treat the water because of the volumes. It was very, very hot and everybody was drinking about six or seven pints a day. And when you get a local crew of about sixty people, and then our basic, small crew of about twenty-five, it becomes a small village. Plus I had children and small animals and we were very close to the Somalia border so we had to set up a security force and trenches and barbed wire because we had weapons. So that was quite an experience.

"There are enormous customs problems," the producer continues about filming all over the world, "because I bring maybe 20,000 pounds of equipment —

all our camera equipment, wardrobe, the props, etc. The visas take up to 90 days before we can get them, the casting of talent in different cities have to be brought all together, the food arrangements are crucial because when you're shooting in a place like China, you just can't go to McDonald's for lunch. Half the places we've been there aren't restaurants for miles. The water and sanitation services have to be arranged. In Africa, everybody lived in tents and there was water boiled once a day and hung from a tree, just a regular water bucket, and that's how everybody took their showers. It's a great deal of work but I wouldn't trade it for anything in the world."

Leading *The Young Indiana Jones Chronicles*, forefront and center, are the two young leading men — Corey Carrier and Sean Patrick Flanery. Since they are both playing Indiana Jones, at different ages, the two actors share some common experiences. However, because of their production schedules, they seldom see each other. Nevertheless, one of the great-

Indy leaves to join the war with the Belgian army.





est commonalities between the two, and Indiana Jones for that matter, is their love for adventure — something which seems to come naturally with youth.

"I get to have tarantulas crawl all over my hands," Corey Carrier says with a big grin. "I pick up snakes, too. As a matter of fact, tomorrow there's a kid coming over to my house who has a python, but a small thin python, and we're going to play around with it so I can get the handle and the feel of a snake in my hands." Definitely something the real Indiana Jones would not enjoy doing!

Corey, who travels with his mother, father and sister, has had an education on the series like no other. Instead of just reading about far-off, distant places, he actually visits them!

"I've learned a lot," says the 11 year-old actor. "I've learned about King Tut, I've learned about President Roosevelt, I've learned about safaris, I've learned about animals, I've learned about the different cultures, and so many things that I couldn't really learn from a textbook. This is real life, so I'm going to the places where this has really happened. I'm not just reading out of some hard cover book."

"As a matter of fact," he adds, "I think kids will like this show. It's got enough adventure in it and it's a bit educational. Every now and then they put in some stuff that is really helpful. I think it's really cool. I think kids will like it."

The young man playing Corey's character at the age of 16, is the dashing Sean Patrick Flanery. Soon to be a heartthrob to millions of young women, Sean plays the teenage Indiana Jones after the events which take place with River Phoenix in *The Last Crusade*. Although he has never had the opportunity to meet Harrison Ford, Sean has studied the famous actor's style to portray him at a younger age.

"There's a lot more adolescence apparent in my character, and he's a lot more naive than Harrison Ford's character,"

reveals Sean. "But as far as mannerisms and gestures, that's the stuff that I really tried to copy from Ford, like the way he puts his hat on and the way he wears his hat around girls, the way he cracks the whip — everything. I tried to emulate that as closely as possible and incorporate that in my character. I just wrapped it all up and used



Top left: Sean Patrick Flanery as the 16 year-old Indy in an action-packed scene from the 2-hour pilot. Above: Corey Carrier as 9 year-old Indy in the Africa episode where he meets Teddy Roosevelt.

what I could."

Before Sean began filming for the *Chronicles* he had to go through some rigorous training for some of the physical action he would be doing in the series.

"I spent two months in pre-production taking horseback riding lessons," he explains. "I got pretty good. I did all kinds of trick riding; you know, standing up in the saddle, jumping on the horse from a full gallop, running next to it, jumping on, jumping off, jumping back on, jumping over cliffs (Sean is riding Hurricane, the same horse Harrison Ford used in the films). I learned a lot about stunts. How to do stunts, how to do falls, how to do punches. What the camera reads as opposed to what really looks like a punch. I took Spanish lessons. I've learned all kinds of dialects from Arabic to Greek, Italian, Ancient Greek, German and French. I've even taken some piano lessons and some nautical lessons."

"What I've enjoyed most about the shooting," Sean continues, "is going into different places, because, every day, filming is fun. The only time it's not fun is when the cameras are 600 yards away,

they're on a long lens, and it's no dialogue, and it's a trekking shot of you walking. But there is so much action involved and it's a character that I love playing. I'm really having a good time!"

Another actor who's having fun playing Indiana Jones is George Hall. George opens and closes each episode of the *Chronicles* as the 93 year-old Indy, who reminisces about his past. Gone are Indy's leather jacket and bullwhip —

exchanged now for a walking stick as his life-time of adventures have taken their toll on his body. In addition, Old Indy wears an eye patch over his right eye and has a large scar running down his forehead to his cheek. He's not quite the dashing young man we know him as in 1917. However, he's every bit as charming with an even stronger passion for the past. He's also a family

man, with a daughter and several grandchildren.

"I was so delighted when I found out I had won the role of the older Indiana Jones," says George Hall. "It's a wonderful opportunity. I think the idea of playing a man who has been known to have had heroic proportions to the audience, and playing him in his final years, reminiscing about the time of his youth before he became a hero, is fascinating."

"Indy at 93 is a feisty old guy and is never hesitant to tell someone what he thinks of their behavior if it is obviously mean-spirited," George maintains. "He's heroic in the sense that he's past the age of caring whether people appreciate what he's saying or not. He's old enough to know that the truisms are the truisms and should be believed because they are true. He's supposed to be a good storyteller and he makes people want to listen to him and learn from listening to him. And then they go on and learn something else and continue the process of learning."

When George Lucas and Rick McCallum set out to bring Young Indiana Jones' adventures to life, they knew they would need top-notch writers who could flesh out the storylines Lucas had created. They interviewed writers from both England and the United States and finally settled on eight. The list includes playwrights, screenwriters and mystery novel-

ists. One of those writers, Matthew Jacobs, has nothing but praise for the way Lucas has designed the writing process on the series.

"It's been inspiring," he states. "Normally, when you write this kind of thing, you meet up and you're given your assignment, maybe you talk about it for a couple of days, tops, and you go away and, basically, you're on your own. But this way, we're all able to contribute to all of the episodes.

"Personally, I've never done this before, working in a group," Jacobs continues. "But when you're doing that, we don't know who in that group is going to write the screenplay. So at the end of that process, or as we go through that process, we all care about every story, because we might have to write that, and that means when you get to the end, and we write a little list of our favorites, we don't know. Maybe we're not going to get the ones that are our favorites. This is the way I'd like to work on other projects. I think it's a shame that writers can't talk more to each other and be able to exchange ideas."

"The series is really what George is trying to accomplish and we're in a position of supporting his vision," agrees writer Frank Darabont. "It's an exciting vision, which is terrific. He sees it as being a chance to sort of illuminate things a little bit. I don't want to use the word 'educational,' but I love the fact that we are getting glimpses into things that just generally aren't fed to us on television — historical events, historical figures, their philosophies. The whole series as an overview seems to be about a young man's influences — what shaped this guy's mind as he was growing up, the people that he met, the events that occurred. My theory is that Young Indy is definitely Young George Lucas, and he is getting to act out physically now by sending Indy all over the world. I think Young Indy is visiting all the people and places that George visited in books when he was a kid, and I think it's the physical expression of that."

Joining Indy on his tour of the world are many talented actors and actresses playing the characters that shaped the

way Indy looks at the world. Actress Margaret Tyzack portrays Young Indy's personal tutor, Helen Seymour. Helen is a very strict and stern Victorian teacher who inspires Indy's interest in the events and people of the past. "Helen is used to teaching adults, not children," says Margaret. "The thought of a child is, initially, rather dis-



Top right: "I spent 2 months in pre-production taking horseback riding lessons," states Flanery. **Above:** Indy joins the Belgian army and is sent to Africa to fight in the war. Here he leads native Askaris (native troops in the service of the Belgian army) in an attack.

maying to her."

Of course, Indy's passport to the world is through his father and mother. Much as the character in *The Last Crusade*, Professor Henry Jones' passion in life is researching the reality and myth of the legendary Holy Grail. In addition, he has accepted a series of lecture opportunities in universities around the world, for which Indy and his mother have joined him. Portraying the character that Sean Connery brought to life on the big screen is actor Lloyd Owen. "It's been a thrill for me to play this character," says Owen. "I'm a big fan of Connery."

Portraying the lovely Anna Jones, Indy's mother, is actress Ruth De Sosa. She follows her husband all over the world, experiencing some of the wonders it has to offer. She is a strong-willed woman who is a compassionate and caring mother. "Through her travels," says De Sosa, "Anna grows a lot and learns a great deal about different people. It's very exciting to her, she wouldn't want to stay home and settle down."

Last but not least, is the 16 year-old



Indy's best friend, Remy Badouin. Remy attempts to teach Indy many things about life, however, he's not always an expert on the subject himself. The colorful character is brought to life by Belgian actor, Ronnie Coutteure. "Remy is a good guy," says Coutteure. "He's quite a funny character. He helps Indy become a great person. He does things in a new way. He's a hero but he doesn't want to be a hero."

Involved in creating the look of the series are many talented artists. Among them are Charlotte Holdich, Gavin Bocquet and Maggie Gray — costume designer, set designer and set decorator, respectively. Since each episode of the series is shot in about fourteen days, taking place all over the world, the work load for these creative people can sometimes become overwhelming. But as true professionals, they have attacked each problem that arises and the result is a stunning and very original look for the series.

"We're working very, very fast," says set designer Maggie Gray. "When we started shooting, we weren't doing one complete episode. We would have a week where we were doing a part of Spain, then a part of China, and then a section of London."

The Young Indiana Jones Chronicles is a massive undertaking. It is truly a classic in the making. It requires incredible organization and planning and the full efforts of many creative people. When all is said and done, though, the *Chronicles* will most definitely bear the unique mark of creator George Lucas. It is from his mind and imagination that Young Indy's adventures are invented. "This is the true life story of the man that the character was based on in the features," Lucas concludes. "It's about somebody who's very interested in learning about things and had some incredible adventures in his life." ■

DEFENDERS OF DYNATRON CITY™

SNEAK PREVIEW

By John S. Davis

How would you like to have that third arm you've always needed? No problem. Just move to Dynatron City™ where mutation is a way of life. It all began in the early fifties when professor Melvin Myron™ came to Dynatron City and set up the world's first atomic-powered soft drink company. Soon, Proto-Cola™ was born, and the inhabitants of Dynatron City, who love all things new, guzzled it down like crazy.

But was the professor satisfied with this great new hit soft drink? Of course not. As a scientist he wanted to improve his creation. He knew the secret syrup was the key, so he transformed it into something even better — atomic syrup. Proto-Cola was now even better. Yet, Myron wasn't sure if people would like his new concoction, so he tested it on the lab's research monkey with amazing results. Almost instantly the monkey could walk and talk and tell jokes. This was the birth of Monkey Kid™.

Now the professor thought, "If atomic syrup can turn a monkey into a man, then what will it do to me?" His answer came soon enough, but the change wasn't what he expected. He thought it would improve him. In reality it exaggerated his grasping and greedy nature and transformed him into the supervillain, Dr. Mayhem™.

During Dr. Mayhem's initial quest to control Dynatron City, the Defenders of Dynatron City are inadvertently born. The Defenders include:

Jet Headstrong™ — The most stereotypical of the group, Jet is a real truth, justice, mom and apple pie kind of guy. He also uses his head a lot, which can detach from his body and shoot toward his enemies like a bullet.

Buzzsaw Girl™ — This beautiful blond doesn't use her head any more than Jet does. Although Buzzsaw Girl doesn't blow her top as often as Jet, she is, nevertheless, impulsive and quick to jump into a fight. Her large circular saw blade, which takes the place of her legs is both her major weapon and mode of transportation.

Toolbox™ — In the beginning Toolbox was just that: a toolbox. Now he's the nuts and bolts man of the Defenders. With his claw-hammer head he can shatter just about any substance. A really cool and detached sort of guy.

Ms. Megawatt™ — This serious-minded

woman is the most energetic of the team and the smartest next to Monkey Kid. She's an expert at electroshock therapy. Just ask anyone who has been on the receiving end of her powerful lightning bolts. She is also able to move at sonic speeds. Whoopi Goldberg is the voice of this Defender.

Radium Dog™ — Mailmen, beware! This green dog has a fearsome atomic-powered bite. In fact, his head grows as large as his body when he gnaws down on something. Probably the most powerful and dumbest Defender,

Radium Dog has an atomic satellite which circles his head that seems to have a mind of its own. At times this satellite darts off-screen where we hear an explosion and see debris fly on-screen. Radium Dog can also fly, but he must dog paddle to remain aloft.

Monkey Kid™ — The most intelligent of the group, Monkey Kid leads the Defenders in their battles against evil. A case could also be made for Monkey Kid being the missing link between the rest of the group and true intelligence.

And now, Dr. Mayhem's minions:

An endless supply of sewer monsters and Robot Drone Soldiers™. Plus, Dr. Mayhem's right hand head, Atom Ed The Floating Head™. Atom Ed has the psychic power of levitation, and his light bulb eyes fire potent ray beams. He is under Mayhem's complete control.

Within the context of *The Defenders of Dynatron City* these somewhat unusual superbeings were created by Mayhem's atomic syrup, but in reality the genesis for this "Simpsons meet the X-Men" concept came from the mind of Gary Winnick, one of the creative individuals from the Lucasfilm Games division.

"Dynatron City is in this friendly, futuristic outlook of, 'Mr. Atom is our friend.' Kind of what people thought in the 1950's. It's gone off in a parallel direction. It does take place in present day, it's not taking place in the 1950's. Everybody thought atomic energy was going to be our pal, that's the direction we take with it. So this atomic powered soft drink ends up causing mutations," says Winnick.

But *The Defenders of Dynatron City* isn't just a video game, it was considered a full-fledged LucasArts property from the very beginning. LucasArts has already mapped out a plan for this property, and if everything goes

according to plan the timeline is as follows:

DECEMBER 1991 — Marvel comics launches *The Defenders of Dynatron City* as a six issue limited series. If these issues sell well, the comic could continue as a regular series.

FEBRUARY 22, 1992 — Watch the birth of the Defenders in this animated half-hour pilot episode on the Fox Network. Special to be broadcast twice.

FEBRUARY/MARCH 1992 — *The Defenders of Dynatron City* is released as a Nintendo video game, available for the eight bit game system.

SPRING 1992 — *The Defenders of Dynatron City* television special is released on home video.

FALL 1992 — This is a turning point for *The Defenders of Dynatron City*. If it does well up to this point it could be picked up as a regular series.

SPRING 1993 — A toy line is launched at this time, plus other licensed products are also



The Defenders of Dynatron City ready to battle the evil minions of Dr. Mayhem!

introduced.

There are many, many groups of superheroes, but none quite like *The Defenders of Dynatron City*. This group is so unique that it borders on the absurd. Of course, that's the whole point. The concept is supposed to be played tongue-in-cheek, it's deliberately poking fun at superheroes. That may be the strength of the property. The humor will either make or break the property. Tune in and judge for yourself.

THE LUCASFILM FAN CLUB

MERCHANDISE CATALOG



THE YOUNG INDIANA JONES CHRONICLES



The Young Indiana Jones Chronicles World Adventure T-shirts (L117A-E)

Before the world discovered Indiana Jones, Indiana Jones discovered the world. Travel with Indy during his early adventures with these new t-shirts depicting some of the world's most interesting locales and historical moments. These shirts are 100% cotton and are available in men's size small. One size fits all. **PRICE EACH:** \$17.95-U.S., \$18.95-CAN., \$19.95-FOR.

- (A) Russia (RED)
- (B) Mexico (ORANGE)
- (C) Africa (BLEACH GREY)
- (D) France (AQUA)
- (E) Signature (WHITE)



NEW



The Young Indiana Jones Pyramid Watch (L119)

Discover a little bit of Egypt with this new pyramid watch from Armitron. Just open the pyramid to uncover, not only the time, but a treasure as well. Watch band is a medium brown with decorative hieroglyphic symbols. No adventurer should be without one. **PRICE EACH:** \$18.95-U.S., \$19.95-CAN., \$20.95-FOR.



NEW

The Young Indiana Jones Viewmaster (L118)

Want to be like Indiana Jones? Start out by viewing his early adventures in Africa. It's an adventure you shouldn't miss. **PRICE:** \$4.00-U.S., \$5.00-CAN., \$6.00-FOR.



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NEW

NEW! The Young Indiana Jones Chronicles Trading Cards (L111)

You've seen the television series - now you can collect the cards! These gorgeous, full-color trading cards are one of the hottest Indy collectibles going! Manufactured by Pro Set, these cards capture young Indy in action through all his trials and tribulations. There are 114 cards in the set which includes 8 hidden treasure cards, 95 story cards, 10 three-dimensional cards and 1 three-dimensional viewer. The Lucasfilm Fan Club is offering a counter box of Young Indy Cards for only a limited time. Each box contains 36 packs and we cannot assure you will receive an entire set with each box. Don't wait, we only have limited quantities, order your box today! **PRICE PER BOX:** \$24.00-U.S., \$25.00-CAN., \$26.00-FOR.



NEW! The Young Indiana Jones Chronicles Adventure Knife (L112)

Like the knife Indiana Jones carried when he was young and patterned after the highly collectible picture handle knives that were popular in the early 1900's! 3-3/4" closed with a 3-1/2" master blade, etched with Indiana Jones' signature. Back side of handle artwork features world map and international Morse code. Full-color packaging provides a great display or gift box. Includes a 10 page "care and use handbook" and a certificate of authenticity on parchment paper. A great collectible! **PRICE:** \$30.00-U.S., \$31.00-CAN., \$32.00-FOR.



INDIANA JONES



Indy Copper Logo T-Shirt (L96)

This gorgeous black, pre-shrunk 100% cotton T-shirt sports the Indiana Jones logo, plus the hat and whip design printed in puff foil bronze ink. Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.

Indy Plane/The Legend T-Shirt (L97)

Fly off to adventure in this black, 100% cotton T-shirt with the colorful Plane/The Legend design on the back and Indy logo pocket-sized on front. Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.

NEW

Indiana Jones Passport Shirt (L45C)

We only have a limited number of these shirts available. Previously offered through the club, several boxes of these shirts were found and we're making them available to you for the last time! This white, 100% cotton shirt has a brown wrap-around design with the "Indiana Jones" name written in black on the front. AVAILABLE ONLY IN MEDIUM AND LARGE. PRICE: \$12.50-U.S., \$13.50-CAN., \$14.50-FOR.

Indiana Jones U.S. Expedition Team Sweatshirt (L98)

This 50/50 blend, black sweatshirt displays a large colorful applique patch of Indy's airplane flying over Egypt's Nile River. Available in adult sizes S, M, L & XL. Price: \$26.00/U.S., \$27.00/CAN., \$28.00/FOR.

Young Indy's U.S. Expedition Team Sweatshirt (L99)

This 50/50 blend black sweatshirt also has the plane over Egypt design, plus real metal propellers to spin. Perfect for your young Indy at home. Available in children's sizes 2, 4, 6 & 8. Price: \$28.00/U.S., \$29.00/CAN., \$30.00/FOR.

NEW

(L97)

(L99)

NEW

Indiana Jones Novels (L106A-C)

Follow the continuing adventures of Indy in these new novels by writer Rob MacGregor!

(L106A) *Indiana Jones and the Peril at Delphi* - An ancient oracle... a scheming temptress... and a budding young archaeologist named Indiana Jones! This adventure spans the globe from Chicago to Paris to Greece where Indy descends into the bottomless pit of the serpent god! PRICE: \$3.95-U.S., \$4.95-CAN., \$5.95-FOR.

NEW! (L106B) *Indiana Jones and the Dance of the Giants* - The pagans of Britain live... and Indy Jones must die! From the peril-filled caves of Scotland to the savage dance of the giants at Stonehenge where Merlin, sorcerer of myth and legend, and his secret will be revealed! PRICE: \$4.50-U.S., \$5.50-CAN., \$6.50-FOR.

NEW! (L106C) *Indiana Jones and the Seven Veils* - Indy's a prisoner... of a tribe who can control his mind! Set in the wilds of Amazon, Indy seeks a lost city in the Brazilian jungle and finds a mysterious race who practice the magic of the "seven veils." PRICE: \$4.99-U.S., \$5.99-CAN., \$6.99-FOR.

The Young Indiana Jones Adventure Novels (L36A-H)

Follow Young Indiana Jones as he solves exciting mysteries as only Indy can! For young readers, each book contains an index of other books which promote further reading on the particular subject matter that challenges Young Indy in each story! Buy one or the whole set of 8 and let the adventures begin! PRICE EACH: \$2.95-U.S., \$3.45-CAN., \$3.95 FOR.

(L36A) *Young Indiana Jones and the Plantation Treasure* - Indy takes a ride on the Underground Railroad. Destination: Danger!

(L36B) *Young Indiana Jones and the Tomb of Terror* - Will the ancient tomb Indy discovers become his own?

(L36C) *Young Indiana Jones and the Circle of Death* - Indy must battle an evil wizard - or be trapped in a ring of terror!

(L36D) *Young Indiana Jones and the Secret City* - Visit a place that's not on any map - with a guide who's out for blood!

NEW! (L36E) *Young Indiana Jones and the Princess of Peril* - A stowaway, a runaway, a rebel... this princess means trouble for Indy!

NEW! (L36F) *Young Indiana Jones and the Gypsy Revenge* - Did the fortuneteller lead Indy to treasure - or a trap?

NEW! (L36G) *Young Indiana Jones and the Ghostly Riders* - A mysterious stranger from the misty past... will she help Indy in the future? Set in the land of King Arthur!

NEW! (L36H) *Young Indiana Jones and the Curse of the Ruby Cross* - A family heirloom spells double doom!



(L106A)



(L106B)



NEW

Indiana Jones and the Last Crusade Hats (L58B,C,H,I)

Don't step into another adventure without one of these four Indiana Jones fedoras. It's the perfect way to top off your next excursion into excitement! Order Now!

(L58B) Fedora, brown 100% wool felt, pinch front with ribbon band & bow — Price: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

(L58C) Fedora, brown genuine fur felt, pinch front with ribbon band & bow — Price: \$78.00/U.S., \$79.00/CAN., \$80.00/FOR.

(L58H) Indiana Jones Big Brim Twill Safari, khaki color with Indy pin — Price: \$34.95/U.S., \$35.95/CAN., \$36.95/FOR.

(L58I) Indiana Jones Sisol Straw with Indy pin on grosgrained band — Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NOTE: To select your correct hat size just measure the circumference of your head in inches and match it up to the following chart: Inches: (21 1/2-21 3/4 = S), (22 1/4-22 1/2 = M), (23-23 3/4 = L), (23 3/4-24 = XL) Hat Sizes: S-(6 1/2-6 3/4), M-(7-7 1/4), L-(7 1/4-7 3/4), XL-(7 3/4-7 7/8).

Indiana Jones Embroidered Cap (L68)

This long-billed beige cotton twill cap features the Indiana Jones logo with a plane circling the Earth. Embroidered in five colors. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

B



H



I



Indiana Jones Leather Rucksack/Duffle Bags (L37A-B)

Travel in style with these luxurious Indiana Jones top grain soft leather rucksacks and duffle bags. The rucksack (measuring 17.5" X 10" X 10") has an easy access back zipper pouch, double adjustable belt strap plus a handy rope top tie. The duffle bag (measuring 15.5" X 12" X 6.5") has an adjustable leather shoulder strap and the inside has a water repellent nylon lining. Price (Each): \$75.00/U.S., \$76.00/CAN., \$77.00/FOR.

(L37A) Indiana Jones Leather Rucksack
(L37B) Indiana Jones Duffle Bag



Indiana Jones Bandana (L65)

Wipe the sweat from your brow or keep the dust out of your hair with this dark green bandana featuring a print in three colors. Price: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.



Indiana Jones Leather Fanny Pack (L43)

Perfect for those bike trips, hikes or simply a walk through the local mall. Price: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.



Indiana Jones Khyber-Bowie Knife (L44)

Folks, this is the real thing! This 24" inch knife features an 18" inch stainless steel Khyber-Bowie Style blade (with the Indiana Jones signature etched on one side) with a solid brass spine, a 6 inch dark brown hardwood handle, a sculpted solid brass finger guard and eagle head pommel and comes with a heavy duty leather sheath. We will require a release that says you are at least 18 years of age to purchase this product. Price: \$99.95/U.S., \$102.95/CAN., \$104.95/FOR.



Indiana Jones Adventure Kit (L69)

Your kit includes a zipper pack with an adjustable strap, a plastic visor with a sweat band and flip-down sun-shades, a digital watch, an AM/FM clip-on radio with ear plugs, and a safari shirt (only available in X-large), and a fanny pack with adjustable strap! All six items have the Pepsi/Indiana Jones and the Last Crusade logos and are mostly khaki in color. This is a one-of-a-kind collectible! Quantities limited. Order Now! \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

NEW!

Indiana Jones and the Last Crusade Leather Jacket (L59A)

This is the same style leather jacket seen on Indy in all three movies. The jacket is brown leather (barrier cow depressed, 27 1/2 inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats. AVAILABLE IN MEN'S SIZES: S, M, L & XL. (This jacket runs on the large side! If you would normally wear a large, order a medium!) Price: \$295.00/U.S., \$300.00/CAN., \$305.00/FOR.



(L69)

NEW
PRICE!

LP15



Indiana Jones 10th Anniversary One-Sheet (LP15A)

Celebrate 10 years of Indy with this 27 X 41 one-sheet from Indy's first adventure! Drawn by artist Drew Struzan, this beautiful poster printed on Quatercense cover stock. A true collectors' piece! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

Raiders of the Last Ark Release Poster (LP3)

This 27 x 40 inch reprint is exactly the same as the original. Quantities limited! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



LP3

Indiana Jones and the Last Crusade Release Poster (LP2)

This is another 27 x 40 inch original one-sheet. Be sure to complete your collection! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



LP1

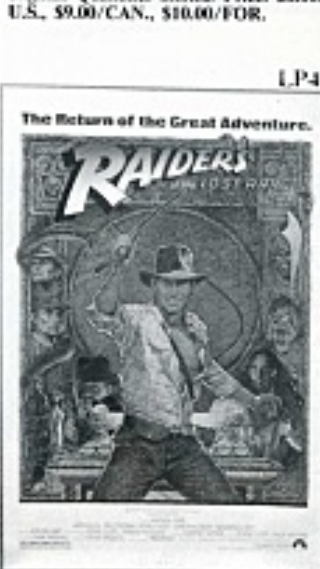
NEW!

Indiana Jones Poster (LP19)

The man with the hat is back in this beautiful 24x36 full-color poster. Suitable for framing, this collectors' poster of Harrison Ford as Indy would look great on any wall! Price: \$5.00-U.S., \$6.00-CAN., \$7.00-FOR.

Raiders of the Last Ark Release Poster (LP4)

This 27 x 40 reprint is also the same as the original. Quantities limited. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



LP4



Indiana Jones and the Temple of Doom Release Poster (LP6)

Don't wait to order this reproduction because supplies are limited. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



LP2

ORDER BY
MASTERCARD
OR VISA
1-800-TRUE-FAN



Indiana Jones and the Last Crusade Japanese Release Poster (LP7)

This would be a great addition to your collection of Indy Art. Order now! Quantities limited. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

Indiana Jones and the Last Crusade Posters (L53A-C)

Each of these posters measure 21 x 32 inches and has the Indiana Jones and the Last Crusade logo. Price: Each \$5.00/U.S., \$6.00/CAN., \$7.00/FOR. (L53A) Indy (L53B) Young Indy (L53C) Indy on Horse

Indiana Jones and the Last Crusade Advance Poster (LP1)

This 27 x 40 original advance one-sheet is perfect for the collector and fan alike. Order now! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR

Indiana Jones and the Last Crusade Advance Poster (LP1)

This 27 x 40 original advance one-sheet is perfect for the collector and fan alike. Order now! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR



Indiana Jones and the Last Crusade Book on Tape (L47)

William Conrad narrates the story and brings all the excitement of the latest *Indiana Jones* movie thriller on this three-hour recording. Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.



Indiana Jones and the Last Crusade Pins (L48A-E)

These attractive full color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Price:

(L48A) Indy: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48B) Large Indy/Prof. Jones Artwork Collage: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48C) Small Indy/Prof. Jones Artwork Collage: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48D) Indy on Horse: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48E) Plane/The Legend: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Magnets (L48AM-L48EM)

These are exactly the same as the pins, except you can stick them on your fridge! Price:

(L48AM) Indy: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48BM) Large Indy/Prof. Jones Artwork Collage: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48CM) Small Indy/Prof. Jones Artwork Collage: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48DM) Indy on Horse: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48EM) Plane/The Legend: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones — The Legend Mug (L38)

The Indiana Jones legend continues with this colorful porcelain mug featuring the Plane/The Legend logo. Perfect for home or office. Price: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.

L38



Lucasfilm Related Patches (L32, L33)

Show the appreciation you feel for the hours of entertainment Lucasfilm has provided you by ordering these Lucasfilm related patches now!

(L33) Lucasfilm Ltd. — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

(L32) Skywalker Ranch — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

Indiana Jones Patches

Adventure could strike at any time when you wear these colorfully embroidered patches, each displaying the logo from one of the *Indiana Jones* films.

(L71) *Raiders of the Lost Ark* — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

(L72) *Indiana Jones and the Temple of Doom* — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

(L50) *Indiana Jones and the Last Crusade* — \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.



Indiana Jones and the Last Crusade Postcards (L56)

21 different 4 x 6 inch full-color postcards with scenes from *Indiana Jones and the Last Crusade* make this set of postcards an exciting addition to your Indy collection. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.



Indiana Jones and the Last Crusade Puzzle (L67)

This 500 piece puzzle from Milton Bradley will keep you busy for hours as you recreate the release poster from Indy's third and final adventure. Price: \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.



Indiana Jones Pen and Pad Set (L66)

This black pen features the stylized hat and whip symbol in gold and the tan notepad features the same symbol. Price: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.

MASTERCARD/
VISA ORDERS
ONLY!
1-800-TRUE-FAN



(L33)



(L32)



(L71)



(L72)



(L50)



Star Wars Masks (L26A-G)

These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn to the next galactic party! Price:

(L26A) Darth Vader (Plastic) \$58.00/U.S., \$59.00/CAN., \$60.00/FOR.
(L26B) Stormtrooper (Plastic) \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.

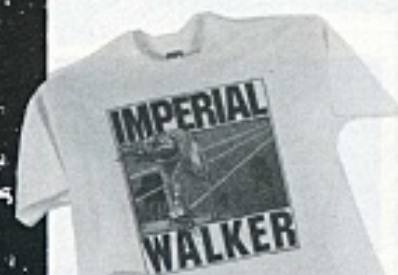
Star Wars Trilogy Postcards

Relive the adventure of the Star Wars saga when you mail these postcards depicting various scenes from each film to your friends. Each set also contains a postcard of the film's movie poster. Price:

SW Set (11 postcards) \$7.50/U.S., \$8.50/CAN., \$9.50/FOR.
ESB Set (7 postcards) \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.
ROTJ Set (7 postcards) \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



STAR WARS



Yoda Hologram Watch (LYW)

This watch was created by taking a laser photograph of a 3-dimensional sculpture of Yoda and allows you to see Yoda in 3D from several different angles! Order this unique collectible now, and the Force will be with you...always. Price: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

**MASTERCARD/VISA
ORDERS ONLY
CALL
1-800-TRUE-FAN**

NEW!! Star Wars Novel Cover Poster (LP17A & B)

This gorgeous poster by artist Tom Jung, taken from the cover of the new Star Wars novel, *Heir To The Empire*, measures 22 X 28 and is a real collectible item! Printed on 100 lb. montecello cover stock, this poster can be ordered signed as well. Don't miss this brand new poster! Price: unsigned (A) — \$8.00/U.S., \$9.00/CAN., \$10.00/ FOR. Price: signed (B) — \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



NEW! The Art Of The Empire Strikes Back (L108)

This gorgeous 176 page book features full-color pre-production illustrations and photos from the blockbuster film. It displays for the reader all the pre-production art that went into the design and look of *Empire* by such artists as Ralph McQuarrie. Lavishly illustrated, this is definitely a MUST for your Star Wars collection! Price: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.

STAR WARS T-Shirts!

Imperial Walker T-Shirt (L78A)
Relive the Imperial attack on Hoth with this dramatic black, 100% cotton T-shirt. Available in adult sizes S, M, L & XL. Price: \$12.95/U.S., \$13.95/CAN., \$14.95/FOR.

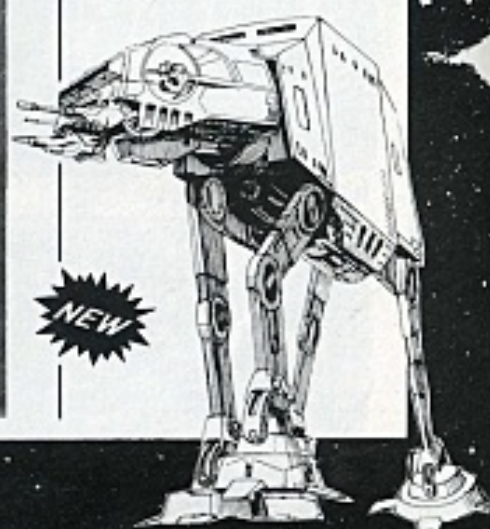
C3PO Anatomy T-Shirt (L78B)
Learn how to design drinks the easy way with this 100% cotton T-shirt. Available in adult sizes S, M, L & XL. Price: \$12.95/U.S., \$13.95/CAN., \$14.95/FOR.

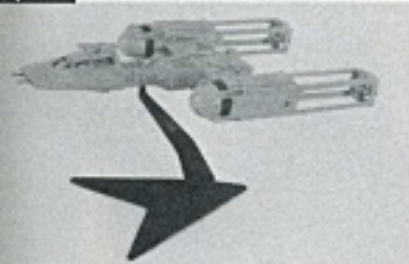
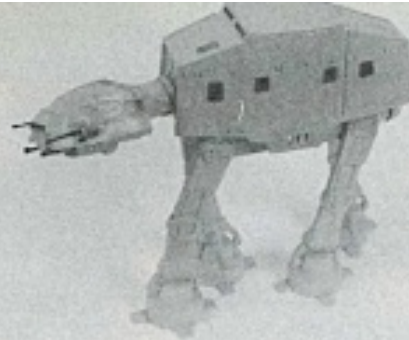
R2D2 Anatomy T-Shirt (L78C)
If you prefer less talkative droids, try this 100% cotton R2D2 Anatomy T-shirt. Available in adult sizes S, M, L & XL. Price: \$12.95/U.S., \$14.95/FOR.



New!! Star Wars/ Darth Vader T-Shirt (L95)

Enter into the dark side of the Force when you wear this black, pre-shrunk, 100% cotton, special "foil" printed T-shirt with Darth Vader and the Star Wars logo printed in "foil" blue, silver and gold. One of the best Star Wars shirts ever produced! Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.





Star Wars Model Kits (L25A-L25K)

- (L25A) Snowspeeder
\$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25B) Star Destroyer
\$11.95/U.S., \$12.95/CAN., \$13.95/FOR.
- (L25C) Tie Fighter
\$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25D) Millennium Falcon
\$16.95/U.S., \$17.95/CAN., \$18.95/FOR.
- (L25E) X-Wing Fighter
\$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25F) AT-AT
\$7.95/U.S., \$8.95/CAN., \$9.95/FOR.
- (L25G) Speeder Bike
\$6.95/U.S., \$7.95/CAN., \$8.95/FOR.
- (L25H) Tie Interceptor (Snap-Kit)
\$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25I) X-Wing Fighter (Snap-Kit)
\$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25J) A-Wing Fighter (Snap-Kit)
\$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25K) Y-Wing Fighter (Snap-Kit)
\$5.95/U.S., \$6.95/CAN., \$7.95/FOR.



PATCHES!



(L73)



(L28)



(L77)



(L79)



(L74)



(L76)



(L75)

CALL
1-800-TRUE-FAN
MASTERCARD/
VISA ONLY!

Star Wars Patches (L28, L73, L74, L75, L76, L77)

The Force will be with you when you order these beautifully embroidered Star Wars Patches.

(L28) Star Wars 10th Anniversary
\$5.00/U.S., \$5.50/CAN., \$6.00/FOR.

(L73) Star Wars
\$4.00/U.S., \$4.50/CAN., \$5.00/FOR.

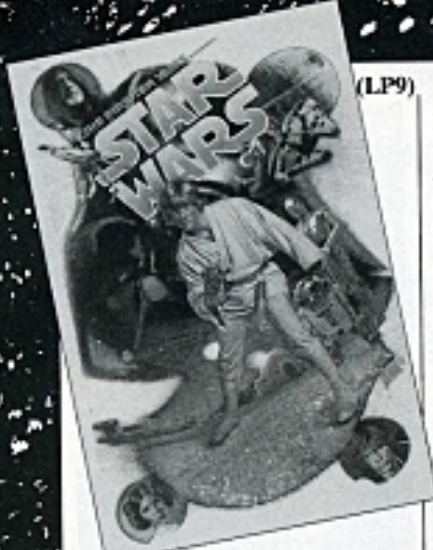
(L74) A New Hope
\$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

(L75) Empire Strikes Back
\$4.00/U.S., \$4.50/CAN.,
\$5.00/FOR.

(L76) Return of the Jedi
\$6.00/U.S., \$6.50/CAN.,
\$7.00/FOR.

(L77) Return of the Jedi w/ Yoda
\$8.00/U.S., \$8.50/CAN.,
\$9.00/FOR.

(L79) Empire Strikes Back
10th Anniv. \$8.00/U.S.,
\$9.00/CAN., \$10.00/FOR.



(LP9)

All posters measure 27 x 41 inches unless otherwise indicated, and are mailed in a sturdy tube.

10th Anniversary Star Wars Style-B Poster (LP9)

This beautiful limited edition Drew Struzan poster is printed on 100% rag archival paper, and is a perfect addition to any collection. Get it now! Price: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



Signed 10th Anniversary Empire Strikes Back Style-A Poster (LP8)
Artist Larry Noble created this poster over ten years ago, but it was never produced. Add it to your collection now! Quantity limited. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



Empire Strikes Back Poster (LP12)

This beautiful 24 x 33 inch poster featuring colorful artwork of the Empire Strikes Back is a perfect addition to any collection. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



The Empire Strikes Back 10th Anniversary Silver Mylar Poster (LP10)

Another rare collectible for your collection! This poster has been limited to 1000. Order yours today! Price: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



**CALL
1-800-TRUE-FAN
MASTERCARD/
VISA ONLY!**

**NEW!
Return of the Jedi Collage Poster (LP13)**

Relive the excitement of the third Star Wars film with this poster depicting many of the scenes from *Return of the Jedi*. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



10th Anniversary Empire Strikes Back Gold Mylar Poster (LP5)

This gorgeous poster has been limited to 500 to keep them a very rare collectible. Order now! Quantity limited. Price: \$100.00/U.S., \$101.00/CAN., \$102.00/FOR.



(L20B)



**NEW!
Return of the Jedi Cast Poster (LP14)**

Help crush the Empire when you buy this Jedi Poster, featuring the heroes of the rebellion on Endor. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



(L20A)



(L20C)

Star Wars Trilogy Movie Posters (L20A-C)

These are 24" x 36" inch reproductions of the release posters from our favorite film trilogy.

Order Now!
Price Each:
\$8.00/U.S.,
\$9.00/CAN.,
\$10.00/FOR.





NEW

NEW! Star Wars Handheld Electronic Game (L113)

Pursued by the Empire's sinister agents, Princess Leia races home aboard her starship, custodian of the stolen plans that can save her people and restore freedom to the galaxy! Multi-levels of play with melody and sound effects. **PRICE: \$21.95-U.S., \$22.95-CAN., \$23.95-FOR.**

NEW! Empire Strikes Back Handheld Electronic Game (L114)

The evil lord Darth Vader, obsessed with finding young Skywalker, has dispatched thousands of remote probes into the far reaches of space! Multi-levels of play with melody and sound effects! **PRICE: \$21.95-U.S., \$22.95-CAN., \$23.95-FOR.**

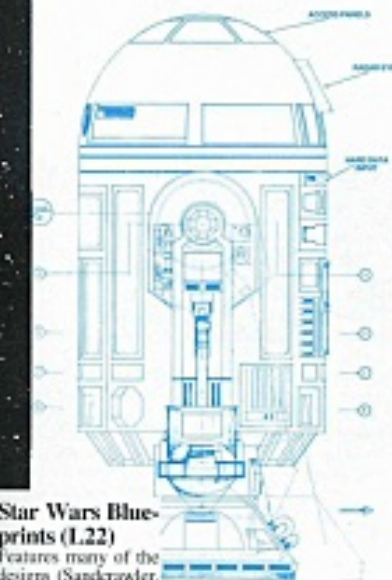
NEW! Return of the Jedi Handheld Electronic Game (L115)

Luke Skywalker rescues his friends, but he will not be a true Jedi Knight until he defeats Darth Vader, who has sworn to win him over to the Dark Side of the Force. Multi-levels of play with melody and sound effects. **PRICE: \$21.95-U.S., \$22.95-CAN., \$23.95-FOR.**



Star Wars Spaceship Poster (LP18)

All the excitement, adventure and action of all three *Star Wars* movies comes to life in this glorious full-color poster that measures 24x36 as the Millennium Falcon battles the Imperial Forces while the Death Star looms in the distance! A classic shot that would look great on your wall! Order yours today! **PRICE: \$5.00-U.S., \$6.00-CAN., \$7.00-FOR.**



Star Wars Blueprints (L22)

Features many of the designs (Sandcrawler, R2-D2, etc.) used in *Star Wars*. A must for any collector! **PRICE: \$6.95-U.S., \$7.95-CAN., \$8.95-FOR.**

NEW

NEW! Star Wars Multivitamins (L116)

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(L105)

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(L103)

(L31C)

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LEARNING WITH LUCASFILM

EXCLUSIVE

By Adam Schultz

We all know what school was (or is) like. Sometimes it can be an incredible learning experience, full of wonder and discovery. Other times it can be dull, dull, dull. But what if school could be made interesting and fun? What if someone were to create a learning program with the same excitement and creativity of the *Star Wars* and *Indiana Jones* films? Who could do this?

You don't need multiple choices to figure out the answer to this question; it's Lucasfilm! To be specific, it's LucasArts Learning, a division of the LucasArts Entertainment Company. Since 1987, LucasArts Learning has been a leading developer of interactive multimedia programs for education. The word "multimedia" refers to the combination of computer software with high quality sound, text, film, video and still images into a single system. Using multimedia, teachers and students can watch or create educational programs at their own paces.

To create exciting educational multimedia products, LucasArts Learning employs a core team of producers, instructional designers, video experts, graphic artists and computer programmers. LucasArts Learning also makes use of the creative resources of Industrial Light & Magic, Skywalker Sound and Lucasfilm Games. In addition, LucasArts Learning actively seeks partnerships with organizations such as publishers, content providers and distributors.

One of LucasArts' original products is *GTV: A Geographic*

Perspective on American History™. This program is targeted for grades 5-12 and is produced in association with The National Geographic Society. The history and geography of America magically come alive through vivid sound and pictures. The



Above: *GTV* - a LucasArts Learning project designed for grades 5 thru 12 and produced with The National Geographic Society. Below: *Map Rap*, an MTV-style video which details the expansion of the U.S.



program allows instant access to over 1600 photographs, 200 maps, and two hours of video footage.

There's even a musical *Map Rap™*, and MTV-style video which details the expansion of the United States.

"*GTV* is designed to empower and encourage students to take an active role in the learning process," said Teri Sturla, in charge of Public Relations for LucasArts

Learning. Students are excited by the images, sounds, music, and powerful historical film and slide footage included in the program's database. Yet even more exciting is the chance students have to use these

elements to create their own history reports, for *GTV* is both something to watch and something to do. Users can search easily for any topic in the computer's database. For example, just select the phrase "World War II" and a list of all related images in the program will appear on the screen. Students can create personalized presentations by combining the video segments, photos and maps with their own text and captions. Teachers, too, can design and enhance their lesson plans.

In addition to *GTV*, LucasArts Learning has completed several other multimedia projects. *The Mystery of the Disappearing Ducks: A Paul Parkranger Mystery™* was a collaborative effort between LucasArts Learning, Apple Computer and the National Audubon Society. In this multimedia adventure, students must discover why ducks have been disappearing from the nation's wetlands. Like amateur sleuths, students explore the office of Paul Parkranger™ — browsing through file cabinets, peering into a microscope, and talking to Paul's parrot will all elicit clues to the mystery.

Another prototype project is *Life Story: The Race for the Double Helix™*. This program is based on footage from a well-known BBC docudrama featuring Jeff Goldblum as James Watson, one of the scientists credited for

the discovery of the structure of DNA. Students may use the program to access information on the history of scientific discovery, video interviews with the real Watson and Crick, and animated models of the structure of DNA. Using the computer, students may stop the film at any time in order to concentrate on a particular concept. For instance, if a laboratory instrument in the film looks intriguing, students can "point and click" on the object with the computer mouse to call up a detailed explanation of the device on the screen!

Life Story has won several prestigious industry awards including a gold medal at the International Film & TV Festival of New York in the category of "Interactive Video: Classroom Instruction." More recently,

the program won both the "Gold Cindy" and "Best of Show" award at the 1990-1991 Interactive Video and Multimedia Conference. *Life Story* was produced by LucasArts Learning in association with the Smithsonian Institution, Adrian Malone Productions and the Apple Multimedia Lab.

LucasArts Learning's latest project is *Choices & Decisions: Taking Charge of Your Life™*, developed for VISA U.S.A. with the help of the United States Office of Consumer Affairs and the National Consumers League.

This program is intended to teach students about basic financial management as well as strengthen their decision-making and life skills.

Choices & Decisions include a game-like multimedia module in which on-screen characters are confronted with a number of financial situations. The characters are portrayed by Tracy Gold (of ABC's *Growing Pains*) and Alfonso Ribiero (of NBC's *Fresh Prince of Belair*). The two stars

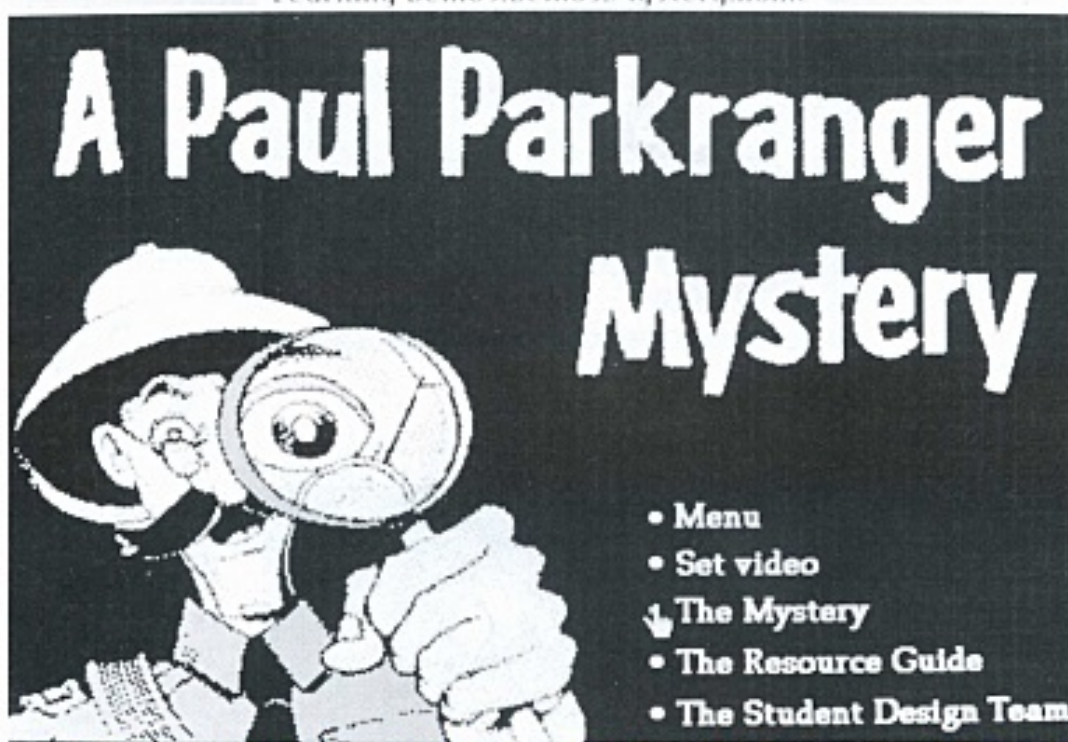
mental classroom project called *MacMagic*. A collaborative effort between LucasArts Learning, Apple Computer, the San Rafael School District, and the Marin Community Foundation, the program began in 1989 as an exploration of the potential role of technology and cooperative learning in the classroom. Computers, tape recorders, cameras, laserdisc players, an editing machine and several software packages were all made available to the students from a variety of sources.

Twenty-eight middle-school students representing a variety of cultural backgrounds and learning abilities were chosen to participate in a revolutionary language arts and history curriculum which met for three class periods, five days a week. Once the students became familiar with the hardware

and software, they began creating their own programs. For example, the students were asked to create a computer autobiography of themselves. One student created a "time machine" which showed animated pictures of his life in Mexico.

Another student from Africa used multimedia to tell the compelling story of her family's escape from the country's civil war. She used pictures of camels to illustrate the twelve-day journey across the desert and scanned pictures of her family in order to personalize the presentation.

Learning Demos: Demos: Mystery: Home



A multimedia project from LucasArts Learning, *The Mystery of the Disappearing Ducks: A Paul Parkranger Mystery*, which was done in conjunction with Apple Computers and National Audubon

are featured in a series of scenes that examine important decisions in their lives such as buying a car, moving out of their parents' home, or going to college. Students make the choices for the characters and follow the results of their decisions. This program, accompanied by a twelve-chapter printed curriculum, is designed to help students learn the fundamentals of saving, investing, managing credit, gaining employment and comparison shopping.

Aside from its multimedia production activities, LucasArts Learning is involved in an experi-

Multimedia provided an outlet for her story which in the beginning required neither spoken or written English.

"We are now in our third year of the *MacMagic* program," says Teri Sturla, "and the success of our experiment has proven to be phenomenal. The class has grown from twenty-eight students to seventy-five, and a special film-making program has been added as an elective course."

Multimedia looks to be the next big wave in education and LucasArts Learning is at the forefront. As George Lucas recently commented, "We can make these (multimedia experiences) interesting enough so that the child is the motivator...I think that's the most powerful way to learn and that's what our systems are designed to do." Today, LucasArts Learning continues to strive to fulfill George Lucas' vision of high-quality technology which will excite students to one of life's true joys — learning. ■

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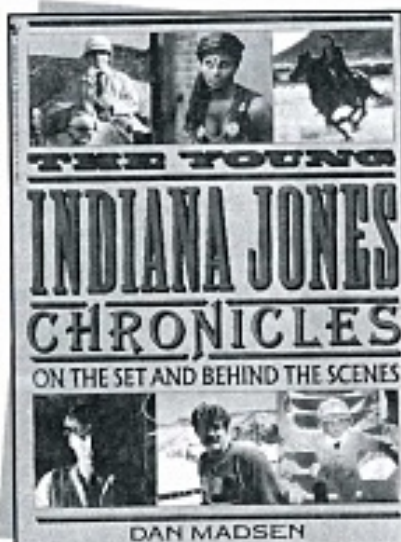
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BANTAM

THE ILM FX TEAM

"T2 has rewritten the book on what is possible in the special effects arena."

— Director James Cameron

In the summer of 1990, James Cameron presented ILM with a tremendous challenge. He wanted to create a computer graphics character, a liquid metal terminator, for his next film, *Terminator 2: Judgment Day*. This character, the T-1000, would have the ability to transform seamlessly from its metallic state to human form, played by the actor Robert Patrick. The challenge was to create, through a computer, a believable, humanlike character that would be central to the story.

"If there were problems with the imagery," said Cameron, "we would have essentially shredded the credibility of the entire film. So I threw down the gauntlet. I told ILM that this was an opportunity to prove once and for all the photorealistic computer graphics could be used to create characters in feature films."

Many of the effects Cameron was calling for were unprecedented. According to ILM effects supervisor Dennis Muren, "The computer programs and software we'd need hadn't even been invented yet." Cameron's co-producer B.J. Rack concurred: "On over 80 percent of the effects on T2 I'd never even seen or heard of the technology existing to accomplish them. When I sat down with the guys at ILM and went through the storyboards, I just told them I felt a lot of it was impossible to do."

Furthermore, ILM would have less than eight months to complete the work, which included more than 40 computer graphics shots. Ordinarily, such a project would take twice that long.

ILM quickly geared up for the assignment. "We hired animators and software engineers from all over the world," noted effects producer Janet Healy. "They came from London, Germany, Canada, New Zealand. By the time we were done hiring, we had expanded the size of our computer



The incredible ILM effect of the T-1000 Terminator in its metallic state.

graphics department to 35 people."

In addition, ILM invested over \$3 million in new hardware. "We needed a lot of high-powered equipment to generate these images," said Dennis Muren. "We now have sixteen big Silicon Graphics machines — which are mammoth processors — as well as six middle-sized and fourteen small-sized ones. That's a lot of power — probably more power than a Cray supercomputer would have."

THE CC1 SEQUENCE: HOW IT WAS DONE

One of the most dramatic and technically challenging scenes in T2 is a sequence known as CC1. In that scene the T-1000 character emerges from the burning wreckage of a truck. As it strides forward, it transforms from its metallic state into the live-action actor Robert Patrick. To achieve this effect, ILM's computer graphics team had to draw on the full range of its technical and creative expertise.

One of the first steps in designing the transformation of the T-1000 was to define four distinct stages in the shape of the metal creature. In the first stage it is an amorphous blob of liquid metal. In the second it is roughly human-shaped but featureless. By the third stage it is a distinctly defined metallic man. And by the final stage it is a virtual chrome replica of Robert Patrick.

With these stages in mind, visual effects art director Doug Chiang worked to define the look of the T-1000 in greater detail. To aid in the conceptualization, the ILM model shop created

small maquettes of the T-1000 at each stage. "The maquettes were valuable tools because they were real — something we could study and hold onto," observed Chiang. "They gave us a sense of how the character should finally congeal into a man."

To stimulate the transformation, ILM technicians used a program called morf, developed by ILM graphics artist Doug Smythe for the feature film *Willow*. Morfing is a process in which a computer changes one shape into another by generating the intermediate steps between the stages, thus permitting a smooth metamorphosis. This computer information can then be transferred to film.

Another key aspect of the sequence was making sure that the metal T-1000 moved like its human form, the actor Robert Patrick. "The audience would see Patrick walking and running throughout the film," noted Smythe, "so we wanted to match the movements of the chrome version to the live actor's as closely as possible." To do that, ILM filmed Patrick in motion with a network of grid lines drawn on his body. This information was then scanned into a computer to provide reference points that would allow Patrick's body shape and movements to be replicated in the T-1000.

Based on that data, chief animator Steve Williams built a computer model of Patrick in wire-mesh form. This form could be pushed and pulled like "digital putty" into the various shapes of the metal T-1000. At that point, the animation process began. "Essentially the model is a digital puppet," said Williams. "You bend the arm up, and then from the arm you bend the forearm, and from the forearm you bend the hand — setting a key frame for all three of those moves. Then, when you play it back, it goes through these motions."

Animating the chrome man emerging from the fire was among the most difficult computer graphics tasks in the film. "People have been trying to create realistic human motion in CG for 20 years," said Williams. "Jim Cameron had told us that those shots represented a lot of his thoughts about the invincibility of the character — so we had to get them right. I just did it and re-did it — probably 30 times a day. Each time I would make very slight mannerism

changes — swiveling the hips just a bit, twisting a wrist a little more, adding a slight head movement."

Once the animation was completed, the wire-frame form was fleshed out with custom software. "We came up with a program we called Body Sock," noted assistant effects supervisor Mark Dippe. "This allowed us to connect the distinct and separate pieces of the body that Steve had modeled, smoothing out the joints between those pieces. Body Sock moved specific points while maintaining continuity so that we wound up with a smooth skin." Another program developed by ILM was the polyalloy shader, which gave the T-1000 its chrome-like appearance.

The final step would be to combine the computer images with the background plate photography: live action scenes shot on set by an ILM camera crew. But first some fine touches had to be added to the computer-generated figure. "One of the most important things was to make the T-1000 look like it was actually part of the photography," commented Dippe. "So we were very careful to match the lighting of the live-action — where the lights were and what kinds of lights and gels were used — in our computer. We matched the colors and the intensities and the positions. Everything."

Because of the reflective quality of the T-1000's chrome "skin," realism also demanded that the surrounding scenery be reflected in the creature's surface. Still photos were taken on the set to record a panoramic view around the space the T-1000 would occupy, and then information on the scenery was entered into the computer. Likewise, light reflections from the T-1000 onto the ground and surrounding objects were also taken into account. Finally, other environmental tie-ins — shadows, smoke, and even film grain — were added. "Those are the kinds of things that are often overlooked in computer graphics," said Dippe. "Without them, the computer element would look like a cookie-cutter shape pasted on top of the live action."

Finally, the computer images and background plates were merged through digital compositing. This was another critical step, since any discontinuity between the computer and live-action images would undermine the credibility of the entire scene. "We were very concerned about how well that was going to work," said Dennis Muren. "In fact, it works very well: there are no matte lines, and grain differences are not a problem because everything is scanned

in from the same film stock. Digital compositing is a real advantage."

Post-production work on T2 continued until just days before the film's release, but ILM's computer team managed to deliver their final shot a full day early. The results, said James Cameron, were phenomenal: "With T2, ILM achieved a lot of things that have never been done before, especially in the area of human motion animation. It's notoriously difficult to create fluid organic forms with computer animation and they've managed to solve the problems. For the last decade everyone's been trying to do it. Now it's been done."

WHAT'S NEXT?

For Cameron, ILM was a natural choice for the computer graphics work in *Terminator 2*. "Only ILM had both the track record and the economic strength to take on a project like this," said Cameron. "They were also extremely competitive in bidding." In fact, though T2 may have been the most expensive film ever made, the computer graphics shots were not the most costly special effects ILM has done.

Since T2, the computer graphics and digital departments at ILM have continued to expand. Today, ILM is staffed and equipped for the next generation of computer-based special effects. Dennis Muren says this is a logical step for ILM: "I have felt very strongly that this is the place to do this work. We have really been able to focus on computer graphics, especially since *The Abyss*. And George Lucas has said that digital was the way things were going to go."

But what is the future for computer graphics in film? Simply: to provide new and more stunningly realistic effects for feature films. And this means greater creative freedom for filmmakers, who have a powerful new tool for realizing their artistic vision. "It's like giving a filmmaker a completely new type of pallet and canvas to paint with," noted Steve Williams. "This also goes for writer/directors, who will have increased confidence that their ideas can be realized."

In the future, computer graphics artists will continue to work toward creating truly realistic

human characters on film. Difficult challenges remain — especially in creating lifelike skin and human expression — but the direction is clear. "We almost achieved it with the chrome man in T2," said Williams. "The goal for the future is to go all the way. That will happen, most likely here at ILM. We're close to being able to do it. There's a revolution going on in computer graphics, and T2 kicked it off."

GLOSSARY

MORF: A program through which a computer can digitally interpolate intermediate stages in the transformation from one shape or form to another — producing, in effect, a metamorphosis. Originally developed by ILM for the film *Willow*, and since used on a number of commercials and feature films.

MAKE STICKY: ILM software that allows for the digital projection of a two-dimensional film image onto a three-dimensional wire-frame computer model, which means that the 2-D image can then be manipulated. Used in *Terminator 2* to turn the live action actor playing the T-1000 into a malleable figure.

BODY SOCK: A program written by ILM to "sew" together the various wire-frame body parts of the T-1000 computer model, in effect stretching a skin over the model.

POLYALLOY SHADER: A custom-designed program that stimulates a chrome finish and allows an object to reflect its surrounding environment accurately.

WIRE-FRAME MODEL: A simple method of representing a model built in the computer as a three-dimensional wire mesh, so that it can be manipulated quickly by the animator. ■

The effects in T2 are state-of-the-art.



EXCLUSIVE

By John S. Davis
with
Mark Streed

LUCASFILM™ GAMES

How would you like to weave magical incantations using musical notes, or battle against overwhelming Japanese Zeros in World War II's Pacific theatre? How about defending England from the German Luftwaffe, or working the night shift at Industrial Might & Logic toy factory to supply the demand for *Star Wars* toys? Any one of these unique adventures can be yours in the world of Lucasfilm Games. Simply make a selection...and enjoy.

All of this action and adventure began when Lucasfilm Games was founded in 1983. *Ballblazer™*, *PHM Pegasus™* and *Strike Fleet™* are only a few of their early successes released by Electronic Arts. Then in 1987, Lucasfilm Games released its first title, *Maniac Mansion™*, to critical acclaim, which heralded it as one of the best games of the year.

Since that time Lucasfilm Games has produced a variety of entertainment software which falls into several categories. Simulations allow users to experience the operation of high performance military and civilian vehicles. Arcade and action games are exciting tests of nerves and reflexes. Strategy games put players in control of fleets and armies. Sports games recreate major league competition. Fantasy/role-playing games lead players to the world of wizards and sorcery. And adventure/storytelling games present entertaining puzzles in movie-like environments.

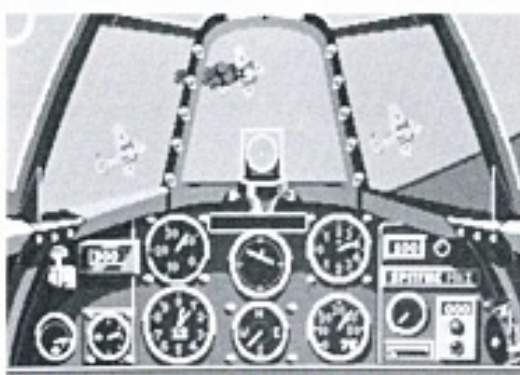
And now...let the games begin!

LOOM™

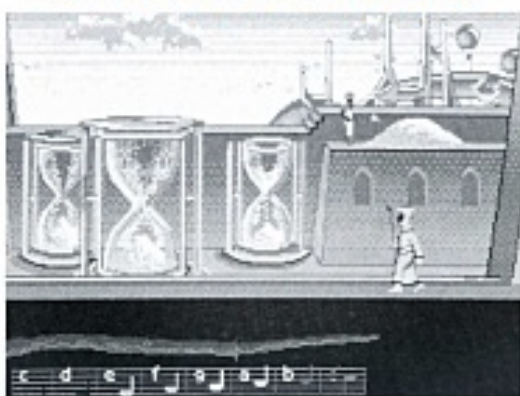
You are now stepping out of reality and into a mythical time. You won't find any questing knights, trolls, goblins or any of the other typical conventions of fantasy in the world of *Loom*. Instead you'll find yourself in the Age of Great Guilds, a time when Shepherds, Blacksmiths and Glassmakers ruled the world.

You are Bobbin, youngest member of the Weaver Guild, which is located on the island of Loom. Life is peaceful for you there. Then one day the Elders of the guild mysteriously vanish, snatched away by forces unknown. You are alone now and must search for the missing members of your guild and find a way to stop evil forces from encroaching upon the world.

With the help of the magical Weaver's distaff,



Above: *The Battle of Britain*. Below: *Loom*.



which both detects and weaves magic spells, you begin your journey into a larger world than you have ever known. Can you learn the spells to find a way off of *Loom* or to survive the deadly water funnel you will encounter on your way to other lands?

And that's just the beginning. As your weaver skills increase, you'll encounter a city of glass, conspiracies, a vengeful dragon and the rising of the dead. If you can survive, your quest will be a success.

Anyone can learn how to play *Loom*. Unlike past games of this type, in *Loom* you don't have to key in word commands to play. Instead you use icons and music. When the game begins you only know one note, so your ability to weave spells is greatly limited. The story text serves as a guide to where you should search for more musical notes in order to advance your abilities, which will in turn advance you through the game.

"So many actions in most fantasy games are mundane," explains Brian Moriarty, *Loom* Project Leader. "A lot of time is spent managing inventories, juggling statistics and resolving ambiguities in the interface. What fantasy

gamers really enjoy is Power. They want to stride fearlessly across vast, exotic landscapes, casting magic on things to see what happens. So I distilled the *Loom* interface to just three operations: moving from one place to another, selecting objects and weaving magic spells."

If you're the type of gamer who prefers action games, then *Loom* probably won't appeal to you. It's not fast-paced and it won't build hand/eye coordination. But if you enjoy a good puzzle, grab your distaff and start making some music.

Also included with *Loom* is a 30-minute audio drama to establish the fantasy world of *Loom*. The 3-D graphics by Mark Ferrari create rich, moody environments for each of the many Guilds that Bobbin visits, with scrolling panoramas and detailed animation to give *Loom* a distinctly cinematic look. *Loom* is available on the Amiga and Atari ST.

BATTLEHAWKS 1942™ & THEIR FINEST HOUR: THE BATTLE OF BRITAIN™

It's 1942. Sweat trickles down your forehead as you wait to intercept the Japanese at Coral Sea in your Wildcat fighter. Six months ago, the Japanese inflicted a crippling blow upon the American fleet at Pearl Harbor, which dragged the United States into World War II. You survived, but this act of aggression clearly made Japan the superior force in the Pacific. With their swifter and more maneuverable aircraft, seasoned pilots, and more reliable torpedoes they would be a formidable force to overcome.

History tells us that the battles of Coral Sea, Midway, the Santa Cruz Islands, and the Eastern Solomons were the pivotal turning points in the war with Japan, forcing them to end their advancement in the Pacific.

Now it's up to you to repeat history. Can you do it? If not, you could well be living under the flag of The Rising Sun. In the distance you see an enemy Zero and dive in for the kill...

Now it's summertime, 1940. Germany is on the offensive, softening up England for Operation Sea Lion, the first invasion since 1066.

You're in the cockpit of your British bomber, flying over the English Channel. Your target is a German air field in northern France. If you're successful in this and future missions, your

country will once again be safe from Luftwaffe air raids.

As your objective comes into view, German fighters begin to swarm around you. Your gunners try to pick them off, but there are too many of them. Explosions buffet your plane. Maybe your fighter escort can down the remaining Messerschmitts or at least keep them occupied until you let your bombs go. You're so close now you can almost taste victory. All you can do is keep on target and pray...

These two air combat simulators, *Battlehawks 1942* and *Their Finest Hour: The Battle of Britain*, are challenging, full of excitement, and addicting. That's the real test of any game: if it's addicting it's good.

If you want to have successful missions, it's best if you start out as a trainee. These dozen training missions will teach you how to control your aircraft, shoot down the enemy, and dive bomb and torpedo bomb enemy ships. It isn't easy. Take a dive bombing mission, for instance. Trying to line your plane up with your target, while, at the same time, switching to your rear gunner to defend yourself from enemy fire could easily result in your plane diving into the Pacific, killing all aboard. But with training you can prevent things like this from happening as often. Sometimes your plane will stall and start spiralling out of control. In this situation you have two options: go down with your plane or bail out and return to fight another day.

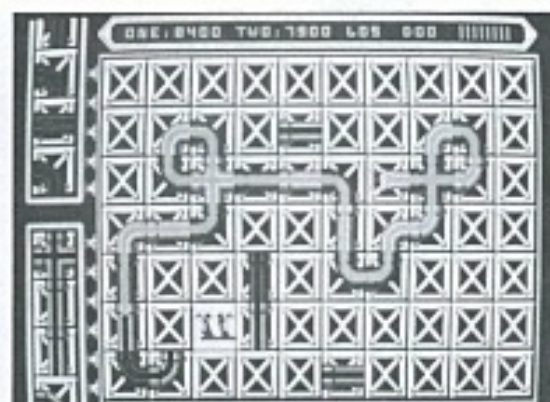
Each game possesses a number of interesting features. A 360-degree stop-action scan view, vivid flames and billowing smoke, pilots' service records, authentic flight dynamics and even an instant replay feature.

As you progress through more and more missions you will automatically advance in rank and receive medals. How many medals and how far you rise in rank depends on how many planes and ships you destroy during your missions. If you do well, the games will automatically retire your pilot and you'll have to start fresh with a new one. Of course, if the war is too much for you, you can reach retirement in a hurry simply by losing too many planes. The Navy doesn't look upon that very approvingly.

In *Battlehawks 1942*, you have more than 30 combat missions. The following are the type of missions you'll fly: fighter escort, fighter intercept, torpedo missions and dive bomb missions. The various types of missions and levels of difficulty keep this game from getting boring. Not only can you play on the side of the good guys, you can also be the villains of the war.

Their Finest Hour: The Battle of Britain was released after *Battlehawks 1942* and has many of the same features, but there are some distinct differences as well. For one thing, the instant

replay can be seen from more perspectives: cockpit view, target view, bomb view, and eye in the sky view. You can also film your best missions and save them on disk if you want to. You'll have to learn how to take off and land your plane. Even that takes practice. However, the biggest difference from *Battlehawks 1942* is that in addition to the preprogrammed missions,



Above: *Pipedream*. Below: *Night Shift*.



the player has the option to build his or her own missions. How many games let you do that?

Each game comes with a very comprehensive manual, which gives the player full historical details on missions, planes, tactics and comments from some of the pilots on both sides. The games can be played using the keyboard, mouse or joystick, but a joystick is recommended for ease of play.

NIGHT SHIFT™ & PIPE DREAM™

If flight combat simulators aren't your thing, why not try a couple of Lucasfilm Games action/strategy games. First on the list is *Night Shift*. This arcade style game thrusts the player into the position as the sole employee working the night shift at Industrial Might and Logic toy factory. The game comes with a background story for the toy factory, which tells us that the factory was founded by Glenn T. Bingham, a somewhat eccentric man who built his toy plant out of garbage and in a way that is outmoded for his time: with gears, levers and a multitude of moving parts. Needless to say, it's not an ideal working environment.

In this game the old familiar quotas system is alive and well. But your job is complicated with equipment failures, lawyers, lemmings and a surly boss. Your job is to keep things working smoothly as you continue to crank out baby Darth Vaders, C3POs, R2D2s, Indiana Jones', and Zak McKrackens. Theoretically, the manufacturing process is simple enough. Each toy is cast in head and body molds, then unmolded with spring-loaded boxing gloves. Paints are mixed in a bubbling vat and sprayed on the plastic parts with devices resembling camp showers. Then the heads and bodies are joined with a squirt of glue and a whack on the head.

Of course, something is always going wrong. Heads and bodies are mismatched, the paint dryer malfunctions, and when the electricity shuts off you have to pedal a bicycle to generate more power. And if you don't meet your quota, you get fired. Game over. It's definitely a game that keeps you hopping.

"We've tuned the game very carefully," says producer Greg Hammond, "so that novice computer game players can complete the initial levels easily and successfully. And we've made sure that the higher of the thirty-six levels will seriously challenge the most seasoned gamers."

Pipe Dream is perhaps the simplest of all the Lucasfilm Games, and one of the best. It is ideally suited as a stress reliever at work. When your break roles around, load it up and play a few rounds. But be warned: it takes willpower to turn the game off.

So if you're a weak person, don't play at work.

The objective of *Pipe Dream* is to build the longest possible continuous pipeline, racing against a stream of chemical fluid (called flooz). The pipeline is pieced together from various shapes of pipe, which appear in random order. The round ends when the flooz overflows the end of the pipeline.

Simple, clean, fun and addicting, *Pipe Dream* will give you hours of challenging entertainment. There are thirty-six increasingly challenging levels, ranging from the unencumbered basic playing field and seven pipe shapes to the higher levels' one-way pipes, obstacles and faster flowing flooz. After completing each set of five levels, the player enters into a bonus round.

If you ever get tired of playing alone, set the game on its two player mode and grab another body. Both players can either team up against the computer or they can square off against each other. Either way it adds another dimension to the game.

Regardless of the types of games you like to play, Lucasfilm Games will have something for you. But it's up to you to discover what that something is!

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